

Canadian Moving Picture DIGEST

Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. - Toronto

New York Office
45 West 45th Street

Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly

Telephone: Trinity 1481

RAY LEWIS

Editor and Managing Director

Vol. 20, No. 26.

TORONTO, CANADA

October 20th, 1928

And Now For 1929



RAY LEWIS

MOTION PICTURES has been the greatest factor in the world in making nations and races laugh together. Through this common sense of humour, nations and races developed a capacity which enabled them to see the serious side of life — all nations, all races, together in a mutual understanding.

Here are we, theatre owners of the United States and Canada, producers, distributors of Motion Pictures, assembled here for our mutual interests, the protection of an Industry, its development which follows the pace of the miracles of this age. The subject is such a vast one that I will not even attempt to uplift for your consideration the fringe of its edge — but simply to suggest that you fall in line, that you keep pace with the March of Time. The Laggards are left behind, because Time waits for no

man, and no man can wait for the Laggard to catch up. The constant tramp, tramp of progress is pushing him on, impatient for the Open Highway of Accomplishment, of Fulfillment.

The appetite of the public is whetted for Sound Pictures. Don't waste your opportunity to capitalize on this popularity. Don't waste your showmanship ability watching your competitors, or wondering what is a theatre-owner's or a distributor's game. Your game is to be a showman.

The little fellows of Yesterday, are the big fellows of Today. The Independents of Yesterday are among the forces of the Mobilized Armies, because Mobilization for Self-Defence is an expensive institution; and it is not a bad idea to let the big fellow mobilize for you.

No nation is independent. No nation can feed itself. Every nation is an exporter and importer. Any nation will starve, actually and economically, which has to depend upon itself for sustenance. The battle-cry of freedom in this age of Radio — Television, with the governments of each country reaching out to control Radio; and Radio reaching out to control Motion Pictures, and Motion Pictures reaching out to control its own units, and the units reaching out to become affiliated for strength, this battle-cry of freedom is a waste of energy.

Every Industry is in the process of being combined, or is combined. The League of Nations is a commercial and economic combine if you strip it of its idealistic wrappings.

In 1924-25-26, we were not prone to talk this way, we were prone to fight for our individual self-protection, but today "playing ball" is not restricted to our own back-yard, it has become a World Series. Everybody is playing ball with everybody; and that is the only way we can "play ball" today.

England, France, Germany, Australia, and the United States, plus Russia and other countries are making Motion Pictures today. Yesterday saw the United States a lone player, pitcher for the World, today sees America in the role of a Catcher, playing ball with World Wide Pictures, the pictures which are made in every man's land, responding to the wishes of the people who recognize the spirit of international Ball-playing, international Trade and Commerce, Art, and through their support dictate the impulses of the World's Industrial and Art movements.

No one sells the public what it does not want—only until such a time that the public realizes it is not getting its money worth. This holds good for the combinations in our Industry of such proportions that they even astound us who are accustomed to seeing ciphers. Let us therefore for all time "forget Yesterday;" and march victoriously on in the new stride which has been set. No one can rob any man of his birthright. His birthright is the right to express himself, the right to live as a citizen, a human being possessed of the faculty of free will. No one can rob anyone of this inheritance, only we ourselves can let go of this power by failing to sense its immortal properties; and now for 1929, wherever this Convention may be, Canada turns its face and sends forth the "It" spirit full of good luck, good cheer—All Hail!

Ray Lewis

Ray Presents

TORONTO registered itself as "It" at the Ninth Annual Convention of the M.P.T.O.A., because Toronto typified a friendly and cordial internationalism and was the first M.P.T.O.A. Convention ever held outside of U. S. territory; and the first in respect to the presentation of the new order.

Columbus, Ohio, passed a resolution admitting Exhibitor-Distributors to the M. P. T. O. A. organization; and at Toronto the wisdom of this move was made sufficiently concrete for even a "bonehead" to comprehend.

IT wasn't an M.P.T.O.A. Convention, only insofar that being a member gave you the credentials with which to vote, or move on a motion. It was the Industry's convention, and Toronto certainly rose to the honour of the occasion; and kept things pleasantly "rollin' along."

Wherever one wandered, wherever one gazed there was jollity, amity, friendly business discussions and work being done.

Our "Lady of the Snows" smiled upon the delegates, grew tearful a bit, but brightened up again for their departure.

NO ONE was given an icy reception; and if umbrellas were in evidence, and the heavens persisted in baptizing the occasion with a little rain, there was a most hospitable baptism within, and when one is comfortably wet within, what matters it whether it rains without?

TORONTO had "It," and expressed "It," during the entire session, the luncheon, the banquet, the many festivities being marked by jollity, laughter, wit. Canada and the United States, hand in hand, sent forth peals of genuine laughter.

THE TRUE spirit of hospitality prevailed, for when two nations can get together, laughing with each other and at each other, it is a "get together" which will take a great deal to put asunder.

There were plenty of laughs at the Convention — one laugh I know you will enjoy—so I am passing it along. On Tuesday night, October 16th, someone told Chas. Pettijohn that the curfew rang in Toronto at 9 P.M.

AT 9.30 P.M., after much searching for Charles Pettijohn, he was discovered in bed with Liberty! Not

OFFICERS ELECTED M.P.T.O.A.

President—

R. F. Woodhull

Treasurer—

J. E. Manuel

Vice-Presidents—

J. C. Brady
R. R. Biechele
Harry Marx
Charles C. Picquet
M. A. Lightman

National Secretary—

M. J. O'Toole

the Statue of Liberty, for the King Edward would have no bed with which to accommodate the Amazon of the United States.

Mr. Pettijohn's companion was another "Liberty," the Liberty magazine; better be careful, Charles, "Variety" may steal from Shakespeare sufficiently to admonish you thusly, "Be thou as chaste as snow thou shalt not escape calumny," therefore go to bed with Morpheus, not Liberty!

ANOTHER good bet which the Publix entertainment should not miss is the possibilities of Oscar Hanson and Clair Hague doing a double.

Several scenes from "Earl Carroll's Vanities" as played by Hague and Hanson had such an effect upon me, that "my schooldays are now over."

WHEN Controller Gibbons presented Joe Walsh with the key to the city, Joe asked for the key-hole it would fit; and after taking several looks at Joe, it appeared that he may

HERBERT HOOVER GREETING TO PRESIDENT WOODHULL AT TORONTO CONVENTION

R. F. Woodhull,
President, M.P.T.O.A.,
King Edward Hotel,
Toronto, Ont.

Please extend to the members of your association my sincerest greetings during the period which I served as Secretary of Commerce. I came into close contact with your industry no group in America is doing more for the education and entertainment of our people. I wish you all success it is a fine thing for the relationships between this country and the Dominion of Canada that a convention is being held in Toronto this year such visits of representatives of important industries between nations can only result in development of good will and mutual advantage yours faithfully

HERBERT HOOVER

not have found that particular key-hole, but what he found was just as good.

Speaker Thompson talked of handing out latch-keys, having no key to the city to give; and I observed that the suggestion was not missed. Several delegates borrowed latch-keys with amazingly gratifying results. Indeed it looked as if everybody there had read Sir Bulwer Lytton's "Last Days of Pompeii," the particular scene between Arbaces the Egyptian and his disciple Apaecides, "Drink, feast and love, my pupil, soon comes the hour when the wine-cup is shattered and the garden shall cease to bloom."

I DON'T KNOW who handed out the keys to that combination, but certainly the atmosphere was loving! In fact so loving, that Clair Hague, not having read "Variety," the great sex authority, asked Mrs. Hague, as you know its always "Hague and Hague" at all Clair's parties, if he could not take Ray Lewis home.

Mrs. Hague had no objections, but Hanson, who wanted to get everybody's goat, since goat-getting and kid-raising is his particular hobby, this same Oscar Hanson, master of ceremonies, with Mrs. Hanson there as Mrs. Educational, decided that Hanson and Hague could not be separated.

THE NIGHT of October 17th being a Wednesday, if I have made a mistake, it is to be expected, considering the many dates which I had to remember, this night had a late afternoon which preceded it; and in this interval of time. Mr. N. L. Nathanson took President Woodhull, and Mike Comerford and well never mind, it was a big crowd, oh yes, Pettijohn and Governor Milliken and, but why must I tell you everything?

Howsomever, as they say in bad English, N. L. had the right kind of a key; and everybody returned to the banquet properly keyed up. Speeches were to be made; and these were droll, very droll, even the sky pilot, the Rev. Dr. McLeod, who looketh not upon the wine when it is red, inhaling the fragrance, the odours of the Ambrosial Draughts of the Gods, delivered an address which could not have been conceived in a land of prohibition.

BUT, why were you not there? Charles Pettijohn opened the show. He mentioned that they usually put on "dumb" acts for this position. Well Charles C. was not "so dumb." He opened the show like a headliner and missed nothing.

DELEGATES ATTENDING M.P.T.O.A. CONVENTION

ASSEMBLY AT TORONTO BRINGS EXHIBITORS FROM ACROSS AMERICAN CONTINENT.

THE NINTH ANNUAL CONVENTION of the Motion Picture Theatre Owners of America which opened at the King Edward Hotel, Tuesday, October 16th, and continued for three days was marked by a most representative gathering of our Industry.

Exhibitors and Distributors from across the American continent and Canada made a most interesting showing. Delegates arriving for the conference from the Maritime Provinces and the Coast. The U. S. delegation showed registration from the coast line to New York.

This Convention was outstanding in many ways, notably among which was the great spirit of amity which prevailed among the delegates, and if The Digest did not have an opportunity to say "hello" to the delegates personally, allow us to say "hello," and "welcome," and God Speed to you all now.

Delegates registered as follows:

A. A. Fenyvessy, Rochester, N. Y.; Chester (Fenyvessy, Rochester, N. Y.; Henry Goldenberg, Milwaukee, Wis.; Mr. and Mrs. M. Mentel, Park Theatre, Toronto; J. F. O'Connell, Halifax, N.S.; Mr. and Mrs. Samuel Steinberg, LaPorte, Ind.; Mr. and Mrs. Isadore E. Levine, LaPorte, Ind.; Mr. and Mrs. J. Levine, LaPorte, Ind.; Mr. and Mrs. A. Sommerfield, LaPorte, Ind.; J. E. Charbonneau, Manchester, N. H.; David Palfreyman, Detroit, Mich.; Mr. and Mrs. A. L. Robarge, Merrill, Wis.; G. O. Burnett, Toronto Film Board, Toronto; Mrs. Jas. R. Cameron, Manhattan Beach, New York; A. A. Fielding, St. John, N. B.; T. Long, Toronto; Ludwig Siegel, Chicago; Sidney H. Selig, Chicago; Jos. Stempiski, Hamilton, Ont.

M. J. O'Toole, National Secretary, New York City; Frank Stempiski, Hamilton, Ont.; C. K. Weyer, Philadelphia, Pa.; J. M. Balderson, Perth, Ont.; Mr. and Mrs. Nathan Yamins, Fall River, Mass.; Martin G. Smith, Toledo, O.; John L. Dann, Wadsworth, Ohio; B. Mechanic, Ford, Ont.; Mr. and Mrs. R. B. Biachele, Kansas City, Kansas; Mr. and Mrs. A. H. Cole, Kansas City, Mo.; A. L. Steen, Kansas City, Mo.; T. C. Hoad, Canadian Theatrical Supplies, Toronto; F. Jackson, Canadian Theatrical Supplies, Toronto; H. Jarman, Canadian Theatrical Supplies, Toronto; M. T. Mulray, Chicago; H. A. Schurmann, Straughsburg, Pa.; Martin J. Starr, McFadden Publications, New York; C. E. Williams, Omaha, Nebraska; A. J. Brylawski, Washington, D. C.; Geo. Garetakos, Montreal; J. P. Smythe, Montreal; D. A. Burpee, Montreal; J. A. Patenaude, Montreal; I. Rosenbloom, Montreal; A. W. Patenaude, Montreal.

M. A. Lightman, Eldorado; J. F. Norman, England, Ark.; F. J. Krimm, Dayton, O.; J. I. Foy, Toronto; W. Appleton, Toronto; Chas. W. Picquet, Pinehurst, N. C.; Mr. and Mrs. L. K. Brin, Garden Theatre, Milwaukee; F. D. Rundell, Oswego, N. Y.; Mr. and Mrs. Geo. Fisher, Milwaukee, Wis.; Geo. Hartley, New York; H. A. Blum, Baltimore, Md.; W. H. Cadorat, Scranton, Pa.; Mr. and Mrs. Jos. Cohen, Toronto; Mr. and Mrs. Simon Cohen, Toronto; Lou Cohen, Hollywood Theatre, Detroit; Edw. Frank, Colonial Theatre, Detroit; Edw. Side, New York City; M. A. Block, New York City; Mr. and Mrs. I. Wieberg, Virginia; W. P. Garyn, National

Screen Service, New York; C. F. Hynes, Film Daily, New York; M. L. Simmons, Gotham Bristol Phone; H. A. Taylor, Omaha, Nebraska.

A. M. Schumann, Hartford, Conn.; F. R. Tottman, Milwaukee, Wis.; J. Leon Patenaude, Montreal; J. C. Brady, Madison Theatre, Toronto; John A. Gavan, Butte, Montana; Mr. and Mrs. R. C. Cluster, Johnston City, Ill.; E. T. Sampson, Graftex Co., Montreal; A. McKee, Graftex Co., Toronto; R. W. Horn, Pack Shops, New York City; Jay Emangel, Philadelphia; Samuel Stiefel, Philadelphia; A. Saperstein, Chicago; Lester Retchin, Chicago; J. R. Cadoret, Scranton, Pa.; Dave Cohen, Binghamton, N. Y.; Herman Mende, Art Flowers, Chicago; H. King, Toronto; Henry A. Staab, Milwaukee, Wis.; Jas. R. Cameron, Motion Picture Projection, New York; W. C. Kunzmann, National Carbon Co., Cleveland; E. J. Vallen, Vallen Electric Co., Akron, O.; L. Polakoff, Kingswood Theatre, Toronto; Mr. and Mrs. J. Alexander, Victoria Theatre, Toronto; Mr. and Mrs. S. Ulster, Photodrome Theatre, Toronto; John Ebersson, Chicago.

O. C. Lehr, St. Louis, Mo.; Wm. Benton, Saratoga, N. Y.; Abe Polakoff, Mayfair Theatre, Toronto; Mr. and Mrs. P. G. Smith, Los Angeles, Calif.; M. Geber-tig, Toronto; Rudolph Michling, New York; Mr. and Mrs. I. Field, Toronto; H. Lester, Toronto; A. Applum, Toronto; N. Rittenberg, Toronto; Mr. and Mrs. Geo. Lester, Toronto; J. J. Colton, Warsaw, N. Y.; Ensley Barbour, Springfield, Mo.; E. A. McMurtry, Toronto; E. M. Fay, Providence, R. I.; Wm. Whitehurst, Baltimore, Md.; W. A. Dillon, Ithaca, N. Y.; Louis Israel, Cleveland, O.; Harry Marx, New York; Irving Samuels, Allantown, Pa.; J. M. Wolfe, Chicago, Ill.; P. J. Wood, Columbus, Ohio; I. W. Rogers, Cairo, Ill.; Edw. H. Wolk, Chicago; P. L. Landis, Chicago; G. G. Hanstman, Chicago; J. A. Morrison, Weston, Ont.; Karl Brenkert, Detroit, Mich.; Edw. E. Lees, Buffalo, N. Y.

R. D. Wilkins, Pitman, N. J.; W. A. Lacy, Pitman, N. J.; W. Summerville, Jr., Toronto; S. Fine, Toronto; S. Bloom, Toronto; Thos. D. Goldberg, Baltimore, Md.; J. Louis Rome, Baltimore, Md.; Samuel Saltz, Baltimore, Md.; J. M. Blanchard, Sunbury, Pa.; Mr. and Mrs. A. F. Kinzler, Dayton, O.; S. Sternberg, Danforth Theatre, Toronto; B. E. Knight,

Danforth - Woodbine Theatre, Toronto; Chas. Walton, Toronto; James Boden, Milwaukee, Wis.; F. J. McWilliams, Madison, Wis.; Bert Fisher, Milwaukee, Wis.; August Berkholtz, West Bend, Wis.; Mr. and Mrs. M. Stien, Peter Pan Theatre, Toronto; E. T. Rummel, Hertner Electric Co., Cleveland, O.; Mr. and Mrs. J. Starkman, Melba Theatre, Toronto; M. V. Sullivan, H. M. Masters United Artists, Toronto; S. Glazer, H. M. Masters United Artists, Toronto; O. F. Neu, International Theatre Supply Co., New York City; B. Jeffrey, United Artists, Montreal; G. H. Neu, International Theatre Supply Co., Buffalo; W. A. Smale, Chicago; E. Schweriner, Philadelphia, Pa.

John A. Schwalin, Hamilton, Ohio; P. J. Zehmder, Dayton, Ohio; D. P. O'Brien, Toronto; W. Legasick, Toronto; G. W. Erdmann, Cleveland, Ohio; Mr. and Mrs. S. Firestone, Aster Theatre, Toronto; Bob Harmon, Columbus, O.; Miss O. A. Harmon, Columbus, O.; C. F. Pfister, Troy, Ohio; E. A. Rovelstad, Chicago; E. S. Clifford, Chicago; Mr. and Mrs. Dave L. Schumann, Cleveland, O.; Miss T. Heraty, Chicago; Kathryn Sullivan, New Haven, Conn.; Jack Miller, Chicago; Joe Pastor, Chicago; U. K. Rice, Colonial Theatre, Winston-Salem, N. C.; Sid Taube, Toronto; Electrics Limited, Montreal; J. E. Robins, Roth Bros., Chicago; A. G. Cass, Toronto; Mr. Harris, Canadian Electric Supply, Toronto; G. H. Battle, Canadian National Carbon, Toronto; M. W. Mason, Canadian National Carbon, Toronto; H. Wineberg, Toronto; Mr. and Mrs. M. Gebertig, Toronto; Mr. and Mrs. Broderson, Toronto; L. Palakoff, Toronto.

Maurice Kaplan, Cleveland; Joe Swartz, Cleveland; Joe Leavitt, Cleveland; A. C. LaRue, Philadelphia; Mrs. H. Lester, Toronto; Mrs. D. Stern, Toronto; Joe Soble, Cleveland; Mr. McLelland, Toronto; M. N. Taylor, Toronto; E. Ayger, Toronto; Mr. and Mrs. J. Levy, Edward Electric, New York; B. Reeves, Toronto; Mr. and Mrs. N. Becker, Toronto; Paul Gulick, Universal Film, New York City; Mr. and Mrs. S. Lester, Toronto; H. Rohr, Toronto; M. S. Bloon, Toronto; Ray Lewis, Toronto; VanBuren Enterprise, New York City; Mr. and Mrs. H. Greenberger, Cleveland, O.; Leo Greenberger, Cleveland, O.; Frank E. O'Byrne, Associated Screen News, Toronto; W. J. Singleton, Associated Screen News, Montreal; E. Thornton Kelly, New Jersey; C. S. Tarjowski, Newton Falls, Ohio, and Mrs. Tarjowski; W. Grove Smith, Ottawa; Fred Wehrenberg, St. Louis, Mo.; M. J. Kallet, Onida, N. Y.; L. A. Leslie, Toronto.

Mrs. J. E. McAuley, Chicago; H. P. Redway, Toronto; Marvin Kirsch, New York City; Maurice Needle, New York City; Jack Schwartz, New York City; J. Wiesner, New York City; Mr. and Mrs. C. Stempel, Philadelphia; J. F. Meyers, Toronto; D. W. Perry, Toronto; B. F. Lyon, Toronto; Mrs. E. L. Walton, Toronto; Mrs. J. Carroll, Toronto; G. Reid, Niagara on the Lake, Ont.; W. Reid, Niagara on the Lake, Ont.; H. E. Horwitz, Cleveland, O.; Frank Gross, Cleveland, O.; W. A. Fannin, Haywood Wakefield Co., Chicago; J. Geo. Feinberg, Haywood Wakefield Co., Chicago; Earl Cunningham, Haywood Wakefield Co., Indianapolis; Zeke Harris, Haywood Wakefield Co., Boston; H. M. Addison, Buffalo; Walter Griffith, Charlotte, N. C.

(Continued on page 6)

Delegates Attending

(Continued from Page 5)

C. H. Arrington, Rocky Mount, N. C.; R. F. Woodhull, Danbury, Conn.; Frank C. Walker, New York City; Fred Desberg, Cleveland; O. F. Spahr, Chicago; A. Patzalek, Hamilton, Ont.; Mr. and Mrs. George E. DeKruif, Chicago; T. Pringle, Toronto.

W. M. Gladish, Ottawa Journal, Ottawa, Ont.; T. V. Maxwell, Mission Theatre, Kingsville, Ont.; Mrs. Nathan Yamins, Strand Theatre, Fall River, Mass.; Mell R. Edwards, National Screen Service, Buffalo; Murdock McLeod, Pinehurst, N. C.; Fred J. Herrington, Pittsburgh, Pa.; Chas. N. Koch, Louisville, Ky.; Tom Brown, Detroit, Mich.; Mr. and Mrs. Fred J. Dolle, Louisville, Ky.; Mr. and Mrs. Chas. Rotenberg, Toronto; Henry Reiss, Louisville; H. W. Braden, Hamilton, Ont.; Mr. and Mrs. H. P. Braden, Hamilton, Ont.; J. L. Hatcher, Cleveland, O.; G. B. Elliott, Cleveland, O.; H. M. Rudil, Cleveland, O.; J. M. Franklin, Ottawa, Ont.; Samuel Weinstein, New York; W. D. Burford, Chicago; J. J. Rubens, Chicago; J. J. Harwood, Cleveland; Mrs. Georgia Moffett, Cleveland.

Jack Harden, Royal Theatre, Toronto; I. Stern, Toronto; Mr. and Mrs. H. Rotenberg, Toronto; Mrs. M. Rotenberg, Toronto; Chas. Rotenberg, Toronto; D. W. Stewart, Hamilton; W. H. Shull, Newark, Ohio; G. Lightstone, Regal Films, Toronto; J. Nelson, Regal Films, Toronto; H. V. O'Connor, Regal Films, Toronto; A. J. Laurie, Regal Films, Toronto; Mrs. E. Steinbah, New York; Miss A. Fisher, New York; C. L. Bird, Buffalo; Mrs. M. Rittenberg, Toronto; G. Tustin, Napanee; Wm. S. Stewart, Toronto; Mrs. T. Starkman, Toronto; C. W. Hayes, Toronto Carpet Co., Toronto; D. B. Stapleton, Ottawa; M. Eaton, Montreal; R. Stewart, Hamilton.

Famous Quebec Theatre To Cost a Million

Early plans for the new Famous Players house in Quebec City, Quebec, have been completed by Thomas W. Lamb, the New York architect. It has been announced that the theatre, which will be started early next spring, will cost approximately \$1,000,000. It will have talking equipment. Famous Players officials have asked permission to erect a bridge over McWilliam Street to provide for the entrance to the theatre.

Dr. Langsner of Vienna Now In Toronto

Offers to Solve A. J. Small Mystery

Dr. M. A. Langsner of Vienna, who has gained fame as a criminologist in various countries, has offered to solve the mystery associated with the disappearance of A. J. Small, owner of a theatre chain in Ontario, from Toronto nine years ago. Dr. Langsner solved a murder case in Alberta not long ago and has otherwise been in the news. Recently he made personal appearances at the Palace Theatre, Calgary, where crowds were treated to talks on Psychology. He is now in Toronto.

Official British Dominion Films Ltd.

Mr. Henderson Cleland, official of the British Dominion Films Ltd., in association with Herbert Wilcox, producer of "Dawn," was a visitor in Toronto. Arrangements for the release of this company's product are to be made.

Palace, Lethbridge Bought by Famous Players

An important deal in Western Canada has been the purchase of the Palace Theatre at Lethbridge, Alberta, by Famous Players Canadian Corporation, Toronto, the amount involved being \$100,000. The theatre is being remodelled and enlarged, property adjoining the structure having been purchased to permit the extension of the theatre building. When the Palace opens next January it will have 1,000 seats, of which 500 will be on the main floor. The balcony will have 200 loge seats. A. W. Shackelford will continue as manager of the Palace under Famous Players auspices.

The latest Hal Roach Metro-Goldwyn-Mayer comedy, made under the supervision of Leo McCarey, starring that popular comedian, Charles Chase, is to be released under the title of "The Booster." Ruby Blaine and Ed Kennedy are in the supporting cast. Hal Yales wielded the megaphone.

Nothing Succeeds Like Success!

Here is one of many similar letters, not solicited either:---

Coleman Electric Co.
258 Victoria St.
Toronto, Ont.

Paramount Theatre,
Hanover, Ont.
Oct. 17th, 1928.

Dear Mr. Coleman:—

No doubt you have been wondering just how we like the Celco Mazda Units which you installed for us.

We take this opportunity of saying that the units are satisfactory in every way with better results on the screen and, above all, reduction in our power bill with a saving of an average of \$9.00 per month.

Our light bill for August with A.C. Arcs was \$15.70, and for September with the Celco Units, \$6.05 This is quite a saving over the old equipment.

Yours very truly,

(Signed) G. J. RAHN.

Now, in your case, hadn't you better investigate?

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

CANADIAN MOVING PICTURE DIGEST

Vol. 20, No. 25

TORONTO 2, CANADA

October 20th, 1928

SPECIAL CONVENTION NUMBER

EXTRA!

THE BIGGEST NEWS

OF THE

CONVENTION

A NEW

Feature Film Supply

**of World Wide Importance
to Exhibitors**

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

THE INTERNATIONAL FILM SITUATION AND HOW IT WILL BENEFIT EXHIBITORS

By J. D. WILLIAMS

First, I must tell you why I believe I understand something of the exhibitor's problems. I started as an exhibitor, back in 1902, when I toured with a black-top tent in which we presented "real" moving pictures of the funeral of Ex-President McKinley. Next, I owned and operated five store shows in Vancouver, B. C.; then two in Spokane, Washington, following which I went to Australia and there built and operated the J. D. Williams' chain of continuous theatres, the first on the continent, and some of the finest houses in the world at that time.

In 1916 I came to America and organized the First National Exhibitors' Circuit, and remained as that Company's manager for about six years. During this latter period I had the opportunity of learning the exhibitors' problems from the distributor's angle. I had to deal with all types and conditions of theatres. My idea that the individual or independent producer of motion pictures of talent and business ability would make better and more profitable pictures for the exhibitor than was possible for the big companies under the mass production system, was borne out by the fact that during the six years in which Mary Pickford, Charles Chaplin, the 'Talmadge girls, and other stars and producers made pictures for First National, the Company rose to first rank in the field.

I still believe pictures will be better if they are made in many studios all over the world. We will get a greater variety of pictures and stories. There will be less danger of standardization and monotony; variety is the very essence of entertainment. World Wide's slogan is "Photoplays made where the story's laid." Think what that means!

Today, the independent exhibitor, the man who owns one or more theatres which have not been absorbed into the great chains, still remains as he always has been, the back-bone of the Motion Picture Industry — but his position as an independent operator is becoming increasingly difficult. Threatened by the expansion of the great chains on one hand, and by the constantly increasing cost of pictures on the other, it seems to me that he should welcome and support those non-theatre owning producers and distributors who can supply him with profitable pictures. The independent theatre owner and the non-theatre owning distributor are natural allies — they must work together if they are to survive.

The development of production in the United States has hitherto far outdone that of other countries. However, the present American supremacy in Picturedom came about, no one is foolish enough to deny its existence. But the world is wide. There is room for all of us. And if other nations can produce pictures of real entertainment value, good pictures, I know that the American and Canadian public wants them. My experience

as an exhibitor tells me that if it's a good show the people don't care where it comes from.

I know we will get better and better pictures from abroad because a new realization as to the true significance of the motion picture in the world's affairs is awakening all civilized countries to the need of producing their own films.

Great Britain, for instance, now realizes that the young people of her far-flung colonies should see motion pictures of British life. The Empire upon which the sun never sets, whose glorious past, virile present, and potential future is so great — this Empire is too wise to longer stand idly by while shadowy invaders of the screen steal away the attention and affections of its own youth. Good American pictures will always have a place on British screens. No one, least of all myself, would deny them what their merit deserves. But there must be good British pictures also, and they should be seen by Americans — and they will be!

They say the English always muddle through. Gaumont, Gainsborough, British International, Wilcox, and other English producers are making great strides. During my recent years in Europe I had opportunity to observe the rapidly increasing interest of Capital in our Industry. More money has gone into production in the last two years than in the ten preceding. We all know that Europe and England have contributed many of Hollywood's most talented stars, directors, etc. Canada produced Mary Pickford; England, Charlie Chaplin; Germany, Lubitsh and Jannings; Sweden, Victor Seastrom and Greta Garbo, etc.

England and Europe and the remainder of the world have both the

talent and finance needful for picture making. They have unlimited capital; they have scenic backgrounds, beautiful cities, historic places, in which to enact their national screen dramas. Why shouldn't they make good pictures?

The film is the one universal voice of humanity, it speaks a language that all nations understand. Just now American films are doing almost all the talking. The other nations also want to be heard. They have something to say which American audiences, too, will welcome. I want the motion picture to be an entertaining international conversation instead of a monologue. And it will!

I know from my own experience as an exhibitor that the bigger the supply of pictures from which I may choose, the more secure my position as a theatre owner becomes. It is in providing unusual box office novelties from the lands of romance overseas, unusual pictures which will afford a welcome change from the monotony of one type of product, that I believe our Company will be rendering a real service to exhibitors.

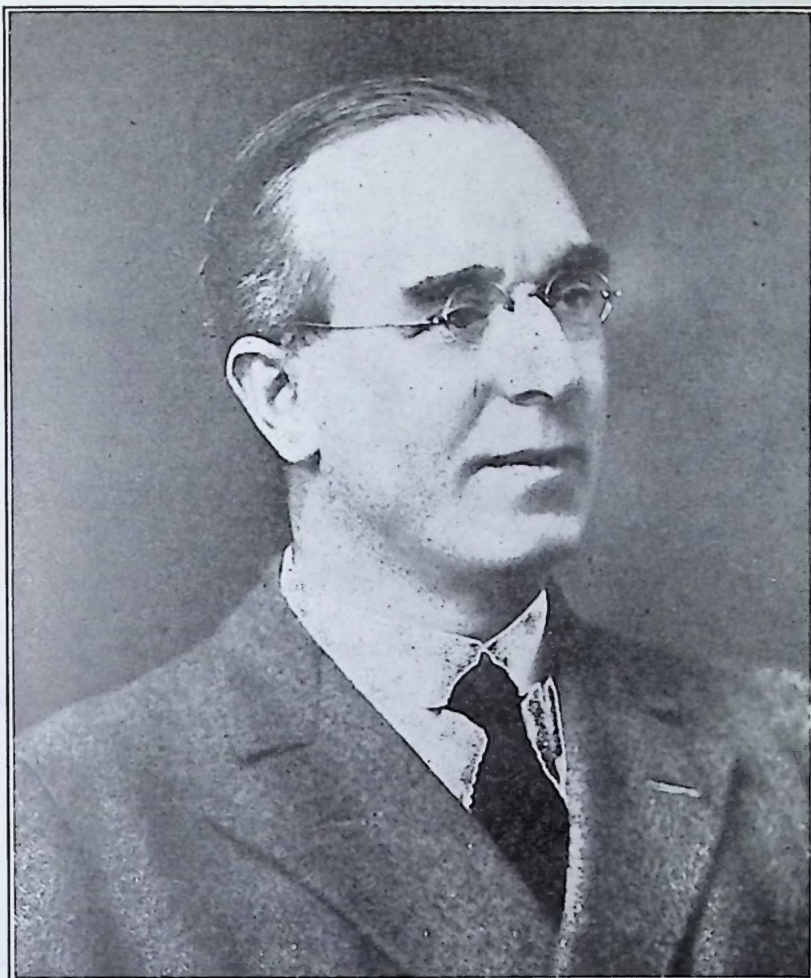


"JAYDEE" WILLIAMS

*Executive Vice-President of World
Wide Pictures, Inc.*

World-Wide Film Distribution

J. Douglas, John Maxwell, Earle Hammons, J. D. Williams, Directors of World Wide Pictures.



JOHN MAXWELL
Chairman, British International Pictures.

DURING the last six months of 1927 and the first six months of 1928, a greater number of British Films have been given a Trade show presentation, or been produced awaiting Trade showing, than during the entire previous output covering a period of nine years, from 1919 to 1928.

For the first time in the history of British Film production, British Films are being sold on a program arrangement instead of individual picture selling to the U. S.

The British International Pictures studio is probably the largest film producing company in Great Britain. The studios are at Elstree, Hertfordshire, a few miles from London; and are as well equipped as any studio in the U. S.

There are two studios, each 300 feet in length and 100 feet in breadth, interior height of 40 feet, with a combined electric lighting equipment of 21,000 amperes.

On the permanent staff are 120 carpenters and stage hands, 100 electricians, firemen and stokers and about fifty clerks, typists and other assistants, together with the various officers and executives of the company.

Six producers can work simultaneously, sufficient floor space being provided for this demand.

Directors and artists on long contract are Alfred Hitchcock,

Captain Norman Walker, E. A. Dupont, Betty Balfour, Monty Banks, Lillian Hall-Davis, Estelle Brody, Lillian Dean and Moore Marriott.

Individual productions are provided with the following directors and players engaged for special productions: Denison Clift, Harry Lachman, Castleton Knight, Victor Saville, director of Burlington Films in affiliation with British International; Anna May Wong, Joseph Striker, Jean Bradin, Ferdinand Von Alten, Annette Benson, Carl Brisson, Ernest Thesiger, Winter Hall.

The directors of British International Pictures, Ltd., are John Maxwell, chairman; Sir Clement Kinloch-Cooke, Bart., K.B., E.M.P.; Jerome Denny Bright; Maurice Arthur Dent, and John Court, Appleby Thorpe, who is general manager at the studio with Joseph Grossman, for many years studio manager for the Stoll Company, as studio manager.

The distributing company is the Wardour Films, Limited, with Mr. Arthur Dent as general manager and in charge of the foreign business.

The press representative is Langford Reed, late of the "Daily Mail" and who edited the Government Propaganda Films sent abroad during the War.

The scenario staff is in charge of Walter Mycroft, late film critic of "Evening Standard," and includes Eliot Stannard, best known of all British picture writers.

The foreign technical staff includes Rene Guissart, famous French camera artist, Leonti Plansky, young Russian trick photographer, whose work is well-known in America, and Philippe Guidobaldi, miniature scene specialist from Nice.

With the launching of World Wide Pictures Corporation, capitalized at two and a half million dollars, and the establishment of distribution through thirty-six exchanges of Educational Pictures Corporation throughout the United States and Canada, World Wide Pictures is all set for its selling campaign, which begins November.

Fifty features obtained from the world's market of selected pictures will be released.

At a big gathering of shareholders in British International Pictures, Ltd., there was a unanimous acceptance of a resolution which proposed an increase of the capital of the company of £250,000, making it now one million pounds.

(Continued on Page 13)

Addresses by Officers M.P.T.O.A. Control of Industry Threatened

Lord's Day Alliance Enforcing Sunday Closing Bill - Brookhart Bill Badly Drawn Up

THE FIRST business session of the Ninth Annual Convention of the M. P. T. O. A. was opened at three o'clock in the Pompeian Room at the King Edward Hotel, Tuesday, October 16th, President R. F. Woodhull presiding. In addressing the assembled delegates, President Woodhull emphasized that the occasion was an unique one, marking the first meeting of the national organization ever held outside "the territorial limits of the United States." President Woodhull touched upon the policy of the national organization following the convention at Columbus, Ohio, when the experiment of affiliation, whereby theatrical enterprises owned by producers and distributors of pictures, were invited to become members of the organization, for the combined strength of the Motion Picture Industry. The experiment has been voted most successful, the relationship between the buyer and seller developing along more satisfactory and harmonious lines. "The Arbitration System" now firmly established within the Industry has proved its tremendous worth in the solving of differences, and the adjustment of contractual troubles which would, if left unsettled, cost the Industry thousands of dollars annually," stated President Woodhull. "I believe in arbitration in this and any other industry. It is now generally recognized as the most effective way to settle even international controversies and it is constantly improving its means of operation."

Toronto As Solution.

Pres. Woodhull in presenting a resume of the association's activities touched upon the fact that representative officers of the association had travelled thousands of miles covering exhibitors' meetings during the past eighteen months and that the majority of theatre owners were tired of political nonsense, disgusted with selfish motives and looking to Toronto as a solution of their problems.

Contract Committee Working.

"The contract committee appointed by the U. S. Trade Commission has completed and agreed upon a form of contract and is continuing to serve for future consultation along this line, and the distributors have agreed immediately to earnestly and sympathetically evolve a plan for aiding exhibitor units," stated President Woodhull.

Censorship and Tax Perils.

The question of music tax was fully discussed and every need for concerted and united action on this music tax peril was advised. Representatives of the music interests being reported as stating at Washington, D. C., that if the Industry cared to make an issue of the matter they could charge the Industry as much for music as they charged for their pictures. Sound pictures came in for discussion and experts on the question have been arranged to address the convention during its various conferences. Approaching legislation perilous to the motion picture industry was discussed and the advisability of forming legislative committees for the Industry. The old enemy, Censorship, was not forgotten, and the Labour situation in our Industry was also fully discussed by the President with suggestions for handling the various problems governing same. The creation of a Labour department in the M. P. T. O. A. being deemed advisable.

"Milestones"

The President finished his address as follows: "Conventions are milestones upon the journey of progress. They are the vantage points from where we review the past, explore the present and scan the

horizon for future problems. And so, surrounded by the scenic charm of Canada and partaking of its incomparable hospitality, we are foregathered here today. Let us go about our deliberations candidly but friendly, paying no attention to enemies of good will. These in a very small majority will always be loitering around the outskirts seeking to find in every act a wrongful motive and poisoning the air with suspicion. We have erected our organization upon solid ground and have avoided the shifting sands. Out of this meeting, I earnestly hope will evolve plans for your future Board of Directors, that will by adhering to the line of honesty of purpose, enable them to accomplish immeasurable good for the Motion Picture Industry as a whole, which in turn will be reflected in the happiness and prosperity of the individual theatre owner.

"To the Administrative Committee, the National Board of Directors, other officers, to National Secretary O'Toole and to the theatre owners generally, I express my heartfelt appreciation for their splendid helpfulness during the past year and a half and extend to the newly elected officers my hearty felicitations and sincere good will.

Jules Brylawski Constructive.

Mr. Jules Brylawski's address was punctured by several sentences containing sound and constructive ideas, the high lights of which were centralized around legislation as it affected the Sunday closing of theatres. Mr. Brylawski imparted the information that the Lord's Day Alliance were hard at work to enforce a Sunday Closing Bill, holding meetings and having general drives in connection with churches. This condition was especially prevalent in Washington and Mr. Brylawski emphasized if the Sunday Closing Bill passed in Washington, it would probably include the other States which were bound to follow.

Copyright Protection.

The necessity for a greater spirit of co-operation and effort in connection with the copyright legislation was stressed. Theatre owners were warned that unless such concerted action was forthcoming

no relief from the present music tax could be expected.

Government Control.

The Brookhart Bill was another menace, and although the bill was badly drawn up, harmful to the Industry, it was because Senator Brookhart was misinformed. What appeared to be the greatest menace to the interests of motion pictures was the bill for the Federal Control of the Industry which was now looming upon a very near horizon. This bill would give the Government of the United States the control of theatres, studios, scenarios, every branch of the Industry and the speaker moved a resolution protesting against the bill. This resolution is to be read at Congress. The motion was seconded and carried.

George Harvey, A.M.P.A.

Mr. George Harvey, President Association Motion Picture Advertisers, was the next speaker, his subject being exploitation. Mr. Harvey emphasized that advertising was absolutely essential to successful business and urged a closer study of advertising problem in order to make advertising marketable.

M. J. O'Toole

Mr. M. J. O'Toole, Chairman of the National Service Committee, followed. Mr. O'Toole gave a report on the work of the M. P. T. O. A. for the past sixteen months, emphasizing Mr. Brylawski's work in connection with legislation, Sunday Closing, etc. The full reports of which have been mailed to all the trade papers. The report was a full record of the association's activities.

Fire Protection Sound.

Fire Marshall of Canada, W. G. Smith, talking on the subject of Safety in Theatres, received a most hearty and appreciative applause. Fire Marshall Smith's statements recorded that Canada had an excellent record in connection with precautions for the prevention of fires. "The construction of the theatre," emphasized Mr. Smith, "is important. Construction of theatres is under municipal and not federal government control." For it was emphasized that different municipalities necessarily had different requirements. The majority of theatres were fireproof with the exception of the smaller theatres in the smaller towns and villages.

Modern Theatre Manager Praised.

The theatre manager of today was extolled by the Fire Marshall who drew him as a wide-awake, clean cut, modern showman, with a sense of full responsibility to his public. It was advised that all exits should be watched and used at all times, that all exits should be emergency exits and that the public should become familiar with these.

Fire Escapes Wasteful.

The question of fire escapes was touched upon and the Fire Marshall stated in his opinion that they were a waste of money as they were seldom utilized. The tragedy of the Laurier Palace, Montreal, fire occasioned by the handicap of narrow and turned stairways was used as an example to illustrate the necessity for wide, straight stairways without turns. Many of the smaller theatres, especially in the smaller towns showing a faulty construction in connection with stairways. Old machines should be scrapped, stated the Fire Marshall, they are the cause of fires; and the necessity for efficiency in operators was stressed.

(Continued on Page 16)

"Applesauce! "Jaydee," There Won't Be Any Profits"

As told by Joe Skirboll to Bill Yearsley

"Not me!" I said to J. D. Williams, when a month ago he offered me the job as sales manager of a company to distribute "foreign" pictures. "I've got a good job with Warner's selling Vitaphone. I would be a sucker to leave it to go with a concern that will have nothing to sell but "foreign" stuff. The exhibitors won't have it and I don't blame them, for most of it is terrible."

"But Joe," said he, "We'll cut you in on a piece of the profits."

"Applesauce!" I replied. "Who ever made any money selling foreign pictures over here? There won't be any profits."

But knowing Jaydee's reputation I couldn't walk away from him without listening to his ideas — and I began to weaken. Then he persuaded me to look at some of the pictures. And I weakened some more for they were pictures I knew I could sell. Then he took me over to the Educational Film Exchanges' offices and we talked with E. W. Hammons who had just returned from a trip to Europe during which he had investigated production conditions over there. When two old-timers like Hammons and Williams get sold on an idea strongly enough to get behind it — it means something. And when they both assured me that they had bankroll enough to stick long enough to convince exhibitors as I was by this time convinced — why, I signed on the dotted line.

So here I am in New York with one of those swivel chair executive offices — "Mr. Skirboll, Sales Manager" on the door in gold letters and a man's size job ahead. I hated to leave the Warner Boys for they were old friends and had been good to me. But business is business and opportunity only knocks every so often — and I know a chance when I see one.

Three things sold me on World Wide's proposition. Jaydee's record in the business, Hammon's convictions (he's hard boiled) after his trip to Europe, and most of all, the pic-



JOSEPH M. SKIRBOLL
Sales Manager for World Wide Pictures.

tures I saw. Of course there was that clause in the contract that gives me a percentage of the profits. I don't mind admitting that that was what got me. Because "J. D." and "E. W." and the pictures and the prospects had sold me the idea that there *will* be profits.

Well, here I am out to sell World Wide Pictures, every one of which will be from an over-seas producer. But! and there's a world of meaning in "but" sometimes, I'm not going to sell the kind of pictures the trade knows as "foreign pictures." Not me! Not World Wide! Our Company's not a suicide club. We are going to sell "Imported Pictures." There's a world of difference and I'll tell you what it is.

The difference between the hopeless "foreign" films that nobody can sell and our pictures is just the difference between any other imported goods sold by the best stores and the stuff they won't sell. The good merchant sends his buyers abroad and selects the goods he knows he can sell. The other stuff he doesn't touch. Also he advises the foreign manufacturers about the kind of goods that will "go" in America — and they make them to suit this market. And they go big because they're different from domestic goods. They have class and nov-

elty. Ask your wife if she wouldn't prefer a Paris hat or an English sport suit, or Russian Caviar to the domestic articles. Almost anything labelled "imported" will sell if it has any class at all. "Imported" is a great buy-word for merchandise — and it will get to be just as good for pictures.

Both of these things World Wide will do, select and advise. The European studios are making better and better films. We've got some mighty good ones to start with — you'll be surprised!

We handle only completed pictures. If they don't look good on screen examination we won't touch them. We're not going to waste exhibitors' time and our own trying to sell bad pictures. Exhibitors can see them before they buy and they don't have to buy a group. And I know it won't be long before our product will be as much respected as any other.

World Wide Pictures will be carefully edited. We will supply first class advertising accessories of all kinds. We will demonstrate to exhibitors how they may be profitably exploited.

We will maintain our own exploitation and sales staff.

And last but not least, we'll have Educational Exchanges Class A distribution.

As surely as Jaydee sold me, I'm going to sell you. I've sold film too many years to be fooled on a proposition like this. Seriously, however, there's this to it too. I spent a year in Europe just before I joined Vitaphone. I saw what producers over there were doing and how intelligently they were planning for the future. I knew then it was only a question of time until they would be making pictures that would click in this market. They are doing it now.

But of course I don't expect to get much good out of that swivel chair in New York, for when I've got something to sell I like to be out in the field telling it to the customers to their faces.

Sound? Sure! We'll synchronize the best of our pictures. And, looking forward, they've some mighty fine actors in London who speak English.

SOMETHING NEW UNDER THE SUN!

IMPORTED PHOTOPLAYS

MADE WHERE THE STORY'S LAID

By O. R. HANSON

General Manager, Canadian Educational Films Limited, releasing World Wide Pictures.

The Motion Picture business has needed a new slant; a new background. Everybody knows it. Pictures are better now than they ever were before. Stories are better; production is better; direction is better; finished players have been developed; photograph and technical angles have reached a stage of perfection undreamed of a few years ago.

But something New; Something Fresh is needed to enliven and intensify the glamor of the screen. J. D. Williams has found it. J. D. Williams, the showman, the man with an ever fresh viewpoint and new ideas, a man who knows the show business on every continent of the world. He gave the exhibitor First National, when a new production and distribution plan was needed. Now he gives you World Wide Pictures.

Here's his idea. America makes fine pictures. So do other countries. Why not give the American public the pick of the world. Thousands of pictures are made in every part of the world. Some are good, some not so good. But a selection from this vast field of production; what a vast, virgin show-ground to delve in; inconceivable treasures to be plucked from Pandora's inexhaustible box of magic.

Pictures with a new background; photoplays made where the story's laid; all the glorious settings to be supplied by the world; Paris, Venice, Rome, Switzerland, Italy, France, China, India, Australia, Africa — the wonders of the world. But pictures with dramatic plots, intense in human emotion, lilting with the joy of life and laughter, all the gayety, the tragedy, the humor, the smiles and tears that make up the existence of the human race. Not just scenes; but human emotions that speak a universal language, depicted in a magnificent background where the action takes place — where life is lived.

And the selection. Quality; novelty must stand out. Unusual pictures, different, distinctive pictures. These must be chosen. To make sure of such pictures a committee has been chosen, all showmen, to review the world's supply of photoplays and pick the very best. But that is not all. After such a selection there is another committee of laity, men and

women and children, such as form your own audience, to look at the picture just as your patrons do. It is their reaction in the projection room that counts. Not expert criticism—but do they laugh; do they cry; do they LIKE it. That is the kind of reaction that means more to the exhibitor than all the expert opinions. And that is what you get in every picture released by World Wide.

And more. These pictures are completed. They are ready for you to see. They are offered to you individually. It is for you to choose what you want.

What a distinctive list of pictures you can offer your public. They will appeal to your regular patrons for the freshness of story, of direction, of settings. They will appeal to a new public because of their exceptional quality and their marvelous panorama of the life and loves and the beauties and marvels of all the world.

World Wide Pictures are selected importations of the unusual. The novel and the finest in photoplays from overseas, from pole to pole, "Moulin Rouge," a spectacular picture of Parisian night life in the gayest city of the world, and an intensely emotional drama of stage life and high society, with a peep behind the scenes of that most famous of all music halls, the Moulin Rouge, is the first of these pictures.

It was directed by A. E. Dupont, the man who gave you "Variety" with Emil Jannings. It introduces a new star, Parysia, an artist as well known on the continent as Duse or Bernhardt, and destined to achieve fame in America. We believe that when you see it, it will give you a thrill just as it will thrill your patrons.

We sincerely believe that you will say "give us more of such pictures."

We are glad to rest on your judgment, on the judgment of your audiences.



The sensational Mlle. Parysia, star of "Moulin Rouge" and "Pawns of Passion," early World Wide releases.

World-Wide
Pictures



Brilliant Array
of Producers
and Directors



Alfred Hitchcock, British International Pictures, director of "The Ring" and "Champagne."



E. A. Dupont, director of "Moulin Rouge." B. I. P. Production. A World Wide release.

Captain Norman Walker, producer of "Tommy Atkins." B. I. P. - World Wide release.



Victor Saville, director of "Tessa," said by "Variety's" London film critic to be one of the best English pictures yet produced. A World Wide release. B. I. P. Production.



**WORLD
PICT**

"Photoplays made v

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Selling begins

Released thru **EDUCATIONA**

**WIDE
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the story's laid"

New York

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List of Pictures

for themselves

in November

FILM EXCHANGES

Stars of World- Wide Pictures



Betty Balfour, star in "Champagne," directed by Alfred Hitchcock, a B. I. P. Production (centre).

Monty Banks, star of "Honeymoon Abroad," World Wide's feature comedy directed by Tim Whelan, formerly Harold Lloyd's director. B. I. P. Production (left).

Alexandre D'Arcy, star of the British International Picture "Paradise." (right)

JAMESON THOMAS



MARIA CORDA

Maria Corda and Jameson Thomas in "Tessa" said by "Variety's" London reviewer to be the best British picture. B. I. P. Production. World Wide release.

"Show Life" Makes Hit With Press

"Show Life" ranks among the best of the trade screenings of the year. "Tatler."

—Daily Film Renter.

"Remarkable acting . . . extraordinarily fine performance of Anna May Wong in the leading part. Nothing surpassing it in impressiveness perhaps, has ever been shown on the screen. Miss Wong immediately takes the spectator's heart and retains her hold to the end. She can express a world of emotion merely by a slight, imperceptible movement of the eyelids or shrug of the shoulders."

—Daily Telegraph.

"Brilliant portrayal by Anna May Wong, high-light of capably directed and well-photographed production. Vivid knife-throwing and dance sequences . . . We have always considered Anna May Wong capable of fine work, and in this production she justifies all the prophecies made for her. Genuine thrills, lively action, spectacular theatre and cabaret scenes . . . Richard Eichberg . . . in the handling of his star . . . is triumphantly successful. Anna May Wong is superb as Song. Her portrayal is flawless from every point of view."

—Cinema.

"Brilliant acting . . . first-class production and photography. Strong at-

traction at any house. Anna May Wong scores a veritable triumph . . . due to the star's personality and acting, which from start to finish enchains the attention. The film is packed with spectacles and sensational events."

—Bioscope.

"The Chinese star gives a remarkably fine and sensitive performance in a simple love tragedy. It is a picture to attract. Anna May Wong fully justifies her selection as a lead. Her performance is delicate and sensitive, and extremely well balanced. Excellent acting and production."

—Kinematograph.

"Anna May Wong . . . acclaimed by a large crowd for a most meritorious performance. Whether it be a dramatic situation, a pathetic scene, or a touch of comedy, she makes each episode a perfect study."

—Yorkshire Observer.

"Clever production and an unforgettable performance by Miss Wong."

—Sheffield Independent.

"The acting of Anna Way Wong lifts this film out of the commonplace."

—Daily News.

"The figure of Song . . . lives in the memory of all. The film is packed with emotional crises and dramatic situations . . . Anna May Wong, the star of the picture rises to great heights, and carries all before her. 'SHOW LIFE,' is, in fact, a great triumph . . . an unforgettable production which will appeal to every serious kinema-goer for its outstanding qualities of direction, interpretation, and story value."

—Daily Film Renter.

Jameson Thomas and Lillian Hall-Davis in "The White Sheik."



Produced among the Piff tribesmen in Northern Africa, this drama is remarkable for its authentic atmosphere. B. I. P. Production. World Wide release.

"The Great God Jaydee"!

Selling the World Internationalism Through World-Wide Pictures

By RAY LEWIS

"JAYDEE," the showman, as he is familiarly called, is J. D. Williams, the internationalist in respect to the Motion Picture Industry.

"Jaydee" is responsible for First National; and First National is responsible for the great number of exhibitors who have remained in our Industry as showmen, "Jaydee" is responsible for the celebrity of some of our most popular stars; and now "Jaydee" is responsible for selling the idea, of British Pictures, World-Wide Pictures, to the Showmen of the British Empire and to the American Film Industry.

When I was in England, excuse the "I," but Bernard Shaw started it, after he got the idea from the Biblical quotation, "I Am That I Am," I heard much about "Jaydee." He appears to be the most British American England has yet seen, and England has adopted him.

"Jaydee" is the best friend the American Film Industry has in England, for if Britishers excell in one quality, more than any other, it is the quality of sportsmanship; and the British recognize this quality in "Jaydee," and are willing "to play" with him.

In fact, I have heard it said from big men in the British Film Industry, that "Jaydee" has proved a veritable fount at which the British Film Industry has stopped to drink the Elixir of Film Life!

To the credit of the American Film Industry, let it be said, that it took kindly to British Films when "Jaydee" became sold on the idea; and quick to recognize the inevitable, the bulldog attributes of a people, who have never yet let go of any idea they desired to retain, the American Film Industry began to think about the Internationalism of the Motion Picture Industry, which conceived World-Wide Pictures.

When "Jaydee" sold himself to Mr. Justice Horridge, of the High Court of Justice, London, England, in a suit he had for damages; and His Lordship was so impressed with the ability of "Jaydee" as to state: "I should like to join in the hope which has been so eloquently expressed by Mr. Bevan that the result of this

INTERNATIONALLY
YOUR FILM



litigation may be that Mr. Williams will not in any way be impaired in the future in the exercise of those abilities which during the course of the trial it has been certain that he possesses," when "Jaydee" sold himself to N. L. Nathanson, Managing Director of Famous Players, to such an extent that "N. L." sold "Jaydee's" pictures to Paramount, when Paramount Famous - Players were sold to such an extent that they sold British International Pictures to the American public under their Trade-mark, when "Jaydee" was able to sell that astute financier and showman, John Maxwell; and that most conservative of showmen, Earle Hammons, President of Educational, when he sold the press of England and the press of America, but equally important, when "Jaydee" sold J. D. Williams the idea of World-Wide Pictures, the idea looked good to me.

Of course I was sold on the Internationalistic viewpoint ever since I was born. It is the principle of the Universal Brotherhood of Man; and this ideal can be made applicable to the commercial, artistic and spiritual Impulses of the World.

"Doing Business," is not necessarily a wholly commercial enterprise. The word was coined in the Bible when Mary asked the Child Jesus Where He Was, He Replied, "I Am About My Father's Business," selling the Ideal of Brotherhood; and that is what Internationalism is doing, It's Father's Business, selling Brotherhood, whether it expresses itself in the Film Industry, in the League of Nations, International Treaties!

My best wishes to you, "Jaydee," and to your organization, you have the world to choose from, it's the largest territory I know of, you have the public with you, and all the Good Forces of Life bent on the elimination of racial and national prejudices, the world of enterprise with you, for history will record this age, as the age of International Industrial Combines!



A NEW FEATURE

Now for the first time---

the importation, selection and grading of British and other Overseas product with first-class national distributors throughout Canada and the United States is being organized on a substantial basis.

WE WON'T WASTE EXHIBITORS' TIME, NOR OUR OWN, ON UNSUITABLE PICTURES.

We deal only in completed pictures which are selected after screen examination by our Company's committee of practical film men. When our committee has any doubt about a picture's being good enough to make money for exhibitors we submit it to an audience of laymen before accepting it for distribution.

Exhibitors may buy one or more World Wide Pictures at a time. They may select those they want. This is fair to both exhibitors and producers as under this plan every picture will get its just dues on its own merits. Our pictures must speak for themselves.

It is the purpose of this Company to maintain a Clearing House for high-grade im-

ported product exclusively. We will handle no pictures produced in the United States. Our operating executives have all had wide experience in both Europe and America. We know that Britain and Europe are now making good pictures and will make better ones. We know that many of these pictures will make money in American theatres. Our Company will bring the goods to the market in a dependable manner.

The backers of this Company are not get-rich-quick men. Powerful financial interests in both London and New York have combined to see the enterprise through. We, therefore, regard the future with confidence.

We solicit business on the basis of fair prices and a square deal.

J. D. WILLIAMS

Executive Vice-President

Joseph M. Skirboll

Sales Manager

Selling begins in November



IMPORTED

FILM SUPPLY!

*An Old English proverb says "Self praise is half scandal."
Accordingly we prefer to have two trade paper editors speak for us.*

By ARTHUR JAMES

Editor Motion Pictures Today

WORLD WIDE PICTURES are now a fact rather than a promise. The secret of all picture usefulness and of all picture success is pictures. All bankers' help who come into our business do not know this but all showmen do. It was expected of J. D. Williams, whose picture successes have made him an essentially dependent showman, that he would not attempt the importation of overseas product unless it had American market value. We have seen the advance guard of this product and it's splendid. In direction, dressing, story, plot, action and atmosphere it classes with the best product — American or European — and there's a showman's idea in each of the pictures we have seen.

The sales idea is normal for World Wide Pictures but revolutionary for others in the business in that the exhibitor can buy one or many, he can look at his product before he buys it. He can judge for himself and his own showmanship is his guide.

Don't let anybody tell you the words showman and showmanship don't mean anything. They mean the difference between failure and success in our business. The Stanley Company when Stanley Mastbaum built it and later when Jules Mastbaum carried on, was a triumphant success because they were both natural showmen. When other than showmen took hold the great structure began to weaken and finally it was sold to showmen—the Brothers Warner.

So J. D. Williams conceived the idea of Paramount and then the idea of First National and then the idea of British National and all of these enterprises, based on sound showmanship, were successful. The expectancy for and from World Wide Pictures was based in the trade on the showmanship of Jay Dee. It is pleasant to record that the new project bids fair to change the entire face of the picture business. Whether they know it or not it means a greater success of the chain theatres and of the independent theatres plus its advantage of taking care of an international problem in a businesslike and natural manner.

"The Queen of the Moulin Rouge," one of the World Wide pictures which we have seen, is from the directorial hand of Dupont and it's a picture. Its star, Parysia, will be a sensation and it is quite possible she will exceed all the other fine personal importations put together. She has the thing that goes farther than IT. She has Fascination.

We could go on indefinitely but we shall be saying much more of this important new movement in pictures. We believe it to be revolutionary and wholly beneficial to the picture business in America, a needed tonic, a Lox-office stimulation of astonishing general values. We believe it will aid Paramount, M-G-M, Fox, Warner Brothers and all companies of responsibility in the business by giving the upslant to industry endeavor and returns. It is a positive movement, not a negative. It builds and does not restrict. It provides a healthful competition which will benefit everybody and the exhibitor in especial.

By BEN SHYLEN

Editor, Associated Publications

J. D. WILLIAMS needs no introduction to any one in this business. He brought First National into the industry and made a success of it. And now, after several years of commuting between here and England, he is heading a new company, World Wide Pictures, Inc. Mr. Williams is not only a great organizer, but he is also a great showman. His keen vision and foresight make him that. And his ideas and plans back of World Wide, from the standpoint of their interest and value to the exhibitors and the industry at large, assure this new company of success.

We attended a private screening of World Wide's first picture, "Moulin Rouge," held in a cold projection room, and it held our interest from start to finish. It is an English production and was directed masterfully by E. A. Dupont, famous European director who made one picture in this country for Universal. It has some very beautiful settings, having been taken at the Casino de Paris and the exteriors in Paris. It is one of the best, if not the best, mounted and produced imported pictures we have seen to date.

The story is heavily dramatic, and it has plenty of action, moving with a fast pace that does not permit interest to lag for even one minute. The theatre scenes are very good and will lend themselves quite nicely to synchronization. There are bits of comedy, that help to break the tenseness of the story, carefully inserted. Subtitles are few. The acting of the three leading players, Mlle. Parysia, Eva Gray and Jean Bradin, feature. We see in this production not only a money-maker for exhibitors, but also the means of creating a new interest in foreign made pictures. It is highly meritorious in many ways.

Mr. Williams explained to us that each picture that his company brings to the theatres of this country will have gone through such a severe test, that exhibitors can be assured that World Wide product will give them only the choicest of the pictures made in foreign countries. First of all the pictures presented to World Wide for distribution will have to pass a reviewing committee headed by an American who knows picture values. Its selection of the best pictures will be sent to America, where they will be edited and then screened before another reviewing committee. And then this selection again edited and final choices made. Out of eighteen pictures sent to this country, after going through the process mentioned above, Mr. Williams stated that only five have been accepted for distribution by his company.

If "Moulin Rouge" is an example of the standard of quality World Wide Pictures will offer to the theatres of this country, the success of this new organization is more than assured. Congratulations, Mr. Williams!

Released thru

EDUCATIONAL FILM EXCHANGES

CITY OF TORONTO AS M.P.T.O.A. HOSTS

Civic Luncheon Gives Convention Dignified Start Off

THE NINTH ANNUAL CONVENTION of the M.P.T.O.A. was opened in Toronto, at the King Edward Hotel, Tuesday, October 16th.

The proceedings which involved the registration of delegates proceeded during the morning hours, with an assembly of delegates at 11 A.M. President R. F. Woodhull was escorted to the chair by the committee and announced the opening of the convention after a brief welcome address by J. C. Brady, President of the Canadian Motion Picture Theatre Owners. The delegates then adjourned to the Crystal Ball Room, where a Civic Luncheon, in honour of the delegates, was tendered by the city, Controller Gibbons, officiating for Mayor McBride, who was absent from the city.

The luncheon was a social as well as fraternal success and gave the M. P. T. O. A. Convention an excellent start off.

The luncheon opened with Con. Gibbons, representing Mayor McBride, in the chair. After a toast to the King and the President of the United States, at which toasts both the National Anthems were sung, Controller Gibbons presented the key to the city to Joseph Walsh, Chairman of the Administrative Committee of the M. P. T. O. A.

Controller Gibbons made a short, but interesting address extolling the virtues of goodwill between the peoples of Canada and the United States and emphasized the excellent entertainment as well as educational values of Motion Pictures.

He expressed himself as particularly gratified at these international assemblies, in which "great countries get together" and both learn that "both are right."

Mr. Joseph Walsh in replying to the presentation of the key, gave a short pithy address which caused a wave of merriment when the keyhole to fit the key was requested. Mr. Walsh presented President Woodhull with a gift from the members of the association and President Woodhull in acknowledging his thanks for the gift emphasized that he received it in the spirit in which he knew it was given, a spirit of co-operation from the majority of theatre owners who believed in the principles of the M. P. T. O. A.

President Woodhull's address in general was appropriate and inspired a feeling of confidence. One always knows that "Pete" will say the right thing.

The delegation of Canadian Theatre Owners, which has from time to time attended the annual conventions of the M. P. T. O. A., had finally sold Canada as a convention headquarters, and President Woodhull emphasized the fact, that one had to come to Canada to appreciate the gracious hospitality of Canada. Before closing his address President Woodhull spoke of the fine work done by President J. C. Brady of the Canadian Motion Picture Theatre Owners, "golden work," and to commemorate the inspiration of such co-operation the officers and members of the M. P. T. O. A. presented Mr. Brady with a gold engraved emblem of the association. President J. C. Brady's address was in the form of a welcome, a welcome from Canada to the United States, an offer of hospitality and a sincere thanks for the gift, which bespoke a golden appreciation.

"Romanelli," the one and only "Romanelli," officiated as master of musical ceremonies and his orchestra presented all the old songs in which the guests joined. It sounded like an Al Smith convention when everybody sang "The Sidewalks of New York" and "Sweet Rosie O'Grady," etc., etc.

The luncheon was good, the speeches were short, and the start off was in the nature of a "real theatre owners party."

World-Wide Film Distribution

(Continued from Page 3)

Wardour Films Ltd. A Holding

Mr. John Maxwell, Chairman of British International Pictures, Ltd., stated in his report that it was not until the end of December that the real capital of the company resulting from the public issue became available to influence its activity. Large-scale working, therefore, commenced at the beginning of January, 1928.

Studios, land, buildings, equipment and furnishing were entered in the balance sheet at £164,000, the actual cost, and he was satisfied that they were well worth the figure stated. The additions to the studios would be completed within the next two or three months, and they would then have a capacity for the production of ten pictures at a time and be the largest in Europe and equal to the largest in Hollywood.

Although productions were entered at actual cost, namely, £208,704, the sales effected on these productions not only covered their cost but showed a handsome surplus, which would ultimately be available when collected for transfer to the profit and loss account. Preliminary expenses, which appeared at £44,000, were being written off at once against reserve account. These expenses, he pointed out, were only about 5 per cent. of

the capital subscribed, which is a very satisfactory figure.

The company's principal holding was in Wardour Films, Ltd., its distributing machine in this country. That company was operating as efficiently and profitably as it had done in the past — indeed, £25,000 of the profit shown was derived from it for the five months since it had been taken over.

Important Affiliated Interests

The next important subsidiary, the Sudfilm A.G., of Germany, of which they had acquired 95 per cent. of the share capital—an investment of about £45,000—was one of the two most important film distributing concerns in Germany and had ten branch offices. Under the control of B.I.P., its turnover had increased at least 50 per cent., and there was every reason to believe that its profits had correspondingly increased.

The company also held a substantial shareholding in the Pathe Consortium, the largest and most powerful film distributing company of France, and associated with Jean Sapene, the outstanding figure in film production in France. Many other holdings, including 51 per cent. First National, Pathe Ltd., Cinema-Art Films, Ltd., control in Central Europe of Sascha Films of Austria, make the company a most powerful one in the World of Film Enterprises.

Addresses by Officers

(Continued from Page 4)

Importance of Management.

In conclusion, the speaker illustrated the importance of fire drill for employees; and that the safety of theatres depended upon their management. "The theatre is as safe as any building used for public assembly, no different from halls, churches, public places, etc. The theatre crowd reacts in the same manner as any other crowd, mass psychology being consistently the same. Motion pictures today are a great international medium. I request theatre owners to co-operate for the good of the industry as a whole. Make theatres an uplifting institution for the good of the world at large," advised the Fire Marshall in his closing sentences.



TIFFANY-STAHN SYNCHRONIZED FEATURE "THE TOILERS" TIVOLI

TIFFANY-STAHN gave two screenings of their synchronized features, through the courtesy of Mr. N. L. Nathanson, at the Tivoli Theatre, Toronto, following the regular evening performance. The first presentation was "The Toilers," with a musical cue arrangement by Mr. Hugo Reisenfeld, Tuesday, October 16th. The house was packed and the general approval, punctuated by laughs and applause, was evidence sufficient that the picture had registered.

The plot is centralized around the life of three miners, plus their fellow-workers. The theme is timely, interesting, thrilling and educational. The dangers to which the mining industry must expose its men; and the methods provided for their safety and rescue contain information which the public is vitally interested to hear and to know. When you take this information and set it in a story of love interest, of human appeal, you present a story with the much-discussed, much-sought for "punch," attribute.

There are several big moments in this picture, big in pathos, big in comedy, big in human understanding; and big in their possibilities of appeal to Labour and Capital, for both angles are covered with discretion and sympathy. Now don't run away with the idea that this is one of those preachment pictures, for it isn't. It just happens that the story is one dealing with the mining industry, the life of miners, showing their environment, sufficient drama for many stories. The love of one of the miners for an orphan girl he has befriended, is pretty and sincerely done.

"The Toilers" looks good for box-office, and the RCA synchronization called Phototone, sounds just as good as any that I have heard, both for voice reproduction, music, and effects.

A Reginald Barker production featuring Douglas Fairbanks Jr., and Jobyna Ralston, Harvey Clark and Wade Boteler. The principals were excellent and the cast all through was above criticism. Here is a picture which has capitalized a subject in which the world is interested; and with a showmanship instinct turned this public interest into box-office appeal.

—RAY LEWIS.

"The Iron Mask" For Douglas Fairbanks

Douglas Fairbanks will talk in his next United Artists' picture, "The Iron Mask."

Not only will the voice of the well-known stage and screen star be heard but Mr. Fairbanks will employ a novel method, that of the direct monologue or soliloquy, rather than that of dialogue with other characters. Motives and intents of the characters will be revealed by them directly to the audience. This method, suggestive of the classic poetic drama's prologue and chorus, capitalizes on and psychological effect created by the actor speaking directly to the audience.

In a speech at the beginning of his picture Fairbanks will voice the spirit of the play.

Because of the broad sweep of the

romantic drama in "The Iron Mask" it is explained that the narrow confines of simple dialogue between characters have been found too binding; in his combination of the forms of stage and silent drama, Fairbanks believes he has found a method that will not only retain all the pageantry and tempo of the film but that will augment it with a new force and dramatic intensity.

Abolition Amusement Tax Resolution by Exhibitors

About sixty Canadian Exhibitors from across Ontario unanimously passed a motion by J. M. Franklin, of Keith's, seconded by Harry Alexander of Park Theatre, to present resolution to Ontario Government for the abolition of the Amusement Tax.

"Our Dancing Daughters" Hit at State Theatre

"Our Dancing Daughters," a Metro-Goldwyn-Mayer picture, featuring an all-star cast, made theatre history with its highly successful opening at the State Theatre, Boston, Mass.

The theatre manager of the State reports the film's success in the following wire:

"Our Dancing Daughters" had biggest opening in months at the State Theatre with enormous receipts. The matinee was sixty percent greater than good average business. Good newspaper campaign preceded opening. The enthusiasm of the audience before, during and after the performance was unusual. Pleased men and women, and both old and young. The sound accompaniment was the best ever presented in this city. Picture together with sound excellent. We look forward to a record week."

"Our Dancing Daughters" was directed by Harry Beaumont after the newspaper serial by Josephine Lovett. Joan Crawford, Anita Page, Dorothy Sebastian, Nils Asther, John Mack Brown and many others are featured in the unusual cast of this production.

"CAPT. SWAGGER" THEME SONG

"Captain Swagger," is the title of the theme song for the Pathe feature of that name starring Rod LaRocque. This march fox-trot was written by Charles Weinberg and Irving Bibb and is being published by Bibb, Bloedon and Lang. This number is effectively recorded in the RCA Photophone synchronization on "Captain Swagger" supervised by Josiah Zuro, musical director of Pathe sound pictures.

Benny Rubin Signed by Universal

Universal has signed Benny Rubin, popular west coast master of ceremonies and wise-cracker, to act in this capacity in a new Sound Novelty series soon to be announced. Rubin will combine his talents as master of ceremonies, gagster and comedian in the new series, it is promised. He is well known on the West Coast by reason of his vaudeville appearances and his success as theatre openings and other functions necessitating a master of ceremonies.

"Our King-Pin"

Ernie Smithers, manager of the Capitol Theatre, Kingston, was one of the king pins for the Ontario-Quebec Kiwanis District Convention held recently in that city with 542 Kiwanis representatives registered.

Dove of Peace Hovers Over Convention

ALLIED GROUPS REMAIN SILENT — HOLD OWN MEETINGS.

The annual convention of the Motion Picture Theatre Owners of America held at Toronto, October 16, 17 and 18, was probably the first convention of the organization which was not marked by annoyance, irritations, and cross bickerings. The business sessions were conducted with the same degree of order as the sessions marked out for festivities. The agenda was faithfully adhered to, and all the business as pre-arranged by the officers and special committees of the organization was laid before the delegates and passed in resolutions, or considered inadvisable.

All the delegates assembled were given every opportunity to propose and vote on the various motions. No one was on the scene ready to kill a motion or resolution by starting a side fight, which had no value save for the purpose of destroying the object of the convention. Perhaps for the first time in the history of the M. P. T. O. A., the delegates felt that they had received ample compensation for their interest and co-operation in the M. P. T. O. A. annual convention, feeling that the time and expenditure had been amply repaid. We are not making this statement by way of disparaging the other conventions which the M. P. T. O. A. have previously held. I have had the opportunity to appear at several of the M. P. T. O. A. conventions and these have been marked by a good deal of constructive work, hospitality and social enjoyment, but there has always been "a fly in the ointment," which certainly carried out the same result as that with which the quotation is coupled, namely, that "the fly in the ointment causeth the apothecary's ointment to stink." The Toronto convention has no such polluting fly buzzing around. The organization has arrived at a point where it has learned that those who are for the organization are for it without any necessity being evident for the business of handing out an "olive branch," and those who are against it are easily discernible, for, "actions speak louder than words" and past performances register the present attitude.

Toronto is particularly gratified that within its doors, everyone appeared to be happy. The various committees worked out their programs with attention to the various duties which they had to perform. I wish to particularly take this opportunity of pointing out the splendid co-operation which was extended by the various committee of the M. P. T. O. of Canada, in helping to make the necessary settings for these business and social conferences a success.

Famous Players Canadian Corporation extended to the various committees an enthusiastic and most constructive support. I want to specially mention the work of Mr. Harry Sedgwick, and those of you who know what is necessary by way of detail in putting a convention over, will appreciate the thanks particularly mentioned when I state that a great deal of the most trying details were left for Mr. Sedgwick to handle; and that the convention was a success, is due in great part to the way Mr. Sedgwick of Famous Players Canadian Corporation handled this job. I want to also particularly mention the work of Harry Ginsler, a member of the M. P. T. O. A. of Canada. Although Harry was given a one man's job, before the convention was over, we found ourselves repeatedly saying, "Ask Harry," and Harry generally was able to answer the questions, which meant that Harry was all over the place working in the interests of his organization.

Another worker, not a member of the organization, but a "regular fellow," was Syd Taube, of the Canadian Universal Exchange. Syd was great on "helping out" and helped out greatly. Before we pass along on the subject of co-operation, I should like to also point out that Colonel John A. Cooper in his help was a regular "leader of the band." The Colonel marshalled our forces in conjunction with the Canadian President, Mr. J. C. Brady, and Mr. Harry Alexander, and no "bet" was overlooked.

Thanks is again due to the Famous Players Canadian Corporation for their unceasing hospitality. Mr. N. L. Nathanson came in for a great deal of thanks personally in extending the hospitality of his organization and the hospitality of his home to the various delegates. The entertainments were numerous, and judging from the general comments, it looked as if the delegates were finding business a very decided pleasure.

Jack Arthur of the Famous Players Canadian Corporation, put on an entertainment at the banquet which was a regular Broadway show, in fact, I heard Harry Marx say to Charles C. Pettijohn, "Are these Canucks? Some pep and some class! How's chances of getting them over on our side?" I didn't tell Jack Arthur that his "pony ballet" might be lured away. Jack was busy in putting over a big show, and Jack certainly delivered the goods. Romanelli was another outstanding contributor to the enjoyment of the occasion. Romanelli and his orchestra provided music for the luncheon given by the city, and was to a great extent responsible for the successful send-off which this civic luncheon contributed to the general success of the convention.

During the banquet, which was held on the evening of Wednesday, October 17th, Romanelli co-operated with Arthur's orchestra, playing first violin, while Jack conducted. I believe that it was the first time that Toronto has had the opportunity of witnessing our two famous musical conductors linked up on a musical program. It was "music plus."

It is the general custom to present "ladies first," but it is also general among the human species to save the best for the last. You know that this is a habit we form as children, and from which we never grow up. I am presenting to you the ladies' committee who took under their care the ladies who attended the convention. I want to particularly thank Mrs. Harry Ginsler and Mrs. Syd Taube for their untiring co-operation, and to also extend my thanks to the other ladies who officiated on the committee. I wish to thank Famous Players Canadian Corporation in extending to the lady visitors the hospitality of their theatre for a matinee, and to the Warner Brothers, the thanks of the ladies' committee for the automobile conveyances which they placed at their service.

It is difficult to enumerate the various hospitalities which were extended by the several units of our Canadian Motion Picture Industry. All were conspicuous in hospitality. I did not have an opportunity to visit all the parties. No one could remember what happened if one did, and it was necessary to remain conscious of the various activities in order to be able to record them. I cannot, however, forget to mention the outstanding hospitality of Mr. and Mrs. O. R. Hanson of the Canadian Educational and World-Wide Pictures, not forgetting

(Continued on Page 25)

Taking the Gamble Out Of Feature Bookings

The new season is now well under way. All the producing companies have made their announcements as to the product they will have. Now it is down to brass tacks, so far as exhibitors are concerned.

If you have not yet selected your feature bookings for the season, we ask you to consider the facts contained in the next paragraph.

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"LOVE OVER NIGHT"
starring Rod La Rocque
"CRAIG'S WIFE"
with Irene Rich and Warner Baxter
"CAPTAIN SWAGGER"
starring Rod La Rocque with Sue Carol
"FORBIDDEN LOVE"
starring Lili Damita
"ANNAPOLIS"
with John Mack Brown and Jeanette Loff
"SHOW FOLKS"
with Eddie Quillan, Lina Basquette,
Robert Armstrong
"CELEBRITY"
with Lina Basquette, Robert Armstrong,
Clyde Cook
"MARKED MONEY"
with Junior Coghlan, George Duryea,
Tom Kennedy
"SAL OF SINGAPORE"
starring Phyllis Haver with Alan Hale
and Fred Kohler
"NED McCOBB'S DAUGHTER"
with Irene Rich. From Sidney Howard's
Theatre Guild Hit
"THE SPIELER"
with Alan Hale, Renee Adoree, Fred
Kohler, Clyde Cook
"THE OFFICE SCANDAL"
starring Phyllis Haver
"NOISY NEIGHBORS"
with Eddie Quillan and the world-
famous Quillan Family
"THE FLYING FOOL"
starring William Boyd
"LISTEN, BABY!"
from the Red Book Magazine Story by
Elsie Janis and Gene Markey
"THE LEATHERNECK"
starring William Boyd
"THE SHADY LADY"
starring Phyllis Haver, with Robert
Armstrong and Louis Wolheim
"THE GETAWAY"
with Jeanette Loff and Robert Armstrong
"HIGH VOLTAGE"
starring William Boyd
"SQUARE SHOULDERS"
with Junior Coghlan
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